MIT's Oldest and Largest Newspaper

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WEATHER, p. 2

SAT: 57°F | 43°F Mostly sunny

SUN: 57°F 36°F Mostly sunny

Friday, October 25, 2013

Volume 133, Number 48

Grimson leaving Chancellorship to fill new role

Grimson to play major role in upcoming fundraising campaign; Schmidt is Acting Provost

By Anne Cai EDITOR IN CHIEF

Eric Grimson PhD '80, Chancellor of MIT since 2011, will leave the Chancellorship and take on the ad *hoc* role of Chancellor for Academic Advancement, President L. Rafael Reif announced in an email to the MIT community Tuesday morning. In the new role, Grimson will help "meet the ambitious goals of MIT's upcoming fundraising campaign," Reif wrote. MIT will be searching for a new chancellor, and suggestions or insights should be sent to chancellorsearch@mit.edu or Room 3-208.

"The coming Campaign will succeed only if it is rooted in the needs and aspirations of MIT faculty and students," Reif wrote. In addition to Grimson's fundraising experience as former department head of Electrical Engineering and Computer Science (Course VI), Reif also cited his supervision and teaching of MIT stu-

dents and rapport with Corporation members and alumni, writing that Grimson will be a "central advisor on the Campaign's shape and strategy." The role of Chancellor for Academic Advancement will exist for the duration of the upcoming fundraising

This fundraising campaign will be one of the most important things that MIT will undertake over the next five years," Grimson said in a statement to the MIT News Office. "I see my role as twofold: gaining the sustained input of faculty and students as we imagine the future of MIT, and ensuring that the resources are here for us to grow the next generation of leaders. I hope, in this new role, to root this campaign in the aspirations of MIT's faculty and students, and in so doing, to keep the campaign connected to the heart of the Institute."

Traditionally, the Institute's president leads the fundraising efforts of the university. Reif's predecessor, Susan J. Hockfield, led the most successful period of fundraising in MIT's history, raising nearly \$3 billion, according to the MIT News Office. At the time of her resignation from the presidency, Hockfield cited the beginning of "a significant new fundraising campaign" as a core reason for the timing. "A campaign on this scale will require the full focus and sustained attention of the Institute's president over many years," Hockfield wrote then.

Because Grimson's new role will require extensive travel as he "[makes] the case for MIT's fundraising priorities with alumni and donors around the world," MIT will immediately search for his successor as Chancellor, which requires on-campus presence, Reif wrote in

This change in the Institute's senior leadership — not atypical with

Grimson, Page 13



Peter Fisher named new head of Department of Physics

Dark matter detection scientist hopes to maintain culture of excellence within department

By Alexandra Delmore

Last week, Professor Peter H. Fisher was named the new head of the Department of Physics. His fiveyear term will begin on Nov. 15. Fisher succeeds Edmund Bertschinger who left his position as department head in July to become the Institute Community and Equity Officer. Since then, Thomas J. Greytak has been serving as an interim department head. Fisher has been a faculty member at MIT since 1994. He currently teaches 8.033, a course on special and general relativity.

Fisher's primary goal is to maintain the department's commitment to excellence and maintain its current ranking one of the leading physics departments in the world.

This department is really good because of the staff," Fisher said. "The main reason why I accepted this position was to work with and provide leadership to such great staff members."

Fisher strongly believes in maintaining comprehensive relationships with faculty and students. "I want to spend the first few weeks getting to know the staff and students," said Fisher. "The first practical thing for me to do is to integrate myself."

He plans to meet with representatives from the four student groups within the Physics Department: Undergraduate Women in Physics, Society of Physics Students, Physics Graduate Student Council, and Graduate Women in Physics, so that he can ensure they receive the support that they need in order to keep flourishing.

"I am sure Peter will maintain the high standards of excellence in teaching, for which the Department has become known," said Marc A. Kastner, dean of the School of Science and Donner Professor of Science. "Like all tenured faculty in the Department of Physics, Peter Fisher has done outstanding research. In addition, I have seen many examples of his unusual devotion to undergraduates, both inside and outside the classroom."

With the acquisition of this venerable position comes a notable drawback: "The bad part about this is that I don't get to teach," said Fisher. "When you're a professor, the course has to take priority, otherwise it is a disservice to students." Fisher wants to make sure that the responsibilities of being department head have his full attention during

Another of Fisher's goals for his term as department head is to maintain participation with edX. Fisher notes that the Department of Physics is actively involved with edX, with the addition of 8.01x this year after the recent success of 8.02x. Fisher believes that edX is a unique opportunity for students around the world and a useful resource for students here at MIT.

"The physics department's deep commitment to edX will continue,"

The physics department at MIT offers many unique opportunities for undergraduates that are distinct from the offerings of physics programs elsewhere. Fisher mentioned some of the rare opportunities that MIT undergraduates have, including classes such as String Theory for Undergraduates (8.251) with Barton Zwiebach, Alan Guth's Particle Physics of the Early Universe (8.952), which discusses inflationary cosmology, and Relativity (8.033).

'Normally, physics students don't see these topics until gradu-

Physics head, Page 14

IN SHORT

Piano Drop begins today at 4:30 p.m. in front of Baker House. Come see this cacophonous event to kick off Family Weekend! The piano drops at 5 p.m.

Spooky Skate is tonight in Johnson Ice Rink from 8 p.m. to midnight. Come skate for free with your friends to commemorate Halloween! Wear your costume for a chance to win prizes!

Concert Choir's Community Sing is today at 5 p.m. in Lobby 10. Parents and students welcome to sing along in some classic chorales. Snacks included!

The Underclassmen Giving Campaign starts next Monday for to raise money for PSC expedition grants. Freshmen, Sophomores, and Juniors can come by the table in Lobby 10 all week to donate.

The MIT Press Bookstore is having their loading dock sale this Saturday and Sunday! Come see tons of books up to 90 percent off right in Kendall square!

Send news information and tips to news@tech.mit.

Major declaration numbers released; Course VI most popular

etailing the primary majors chosen by students of the sophomore class. Course VI, Electrical Engineering and Computer Science, was once again the most popular primary major, accounting for 367 students, or 32 percent of the sophomore class.

Course VI is more popular than ever, seeing its enrollment increase by seventy students from 297, or about 26 percent for the Class of 2015. The department's 6-2 and 6-3 tracks saw the largest increases, accounting for 60 of the total gain of 70 students.

"A widely held view within the department and MIT administration is that the increases are a reflection of the job market," said Albert R. Meyer,

Computer Science. "Enrollment went down when the economic bubble burst a few years ago, and it has gone up as the market has recovered." In past few years, EECS has increased the flexibility of its major such as adding more electives and introducing the 6-7 Master of Engineering (MEng) program.

After Course VI, Course 2 (Mechanical Engineering), had 173 students. Course 18 (Mathematics) and 18-C (Mathematics with Computer Science) was third with 115 students, followed by Course 16 (Aerospace Engineering)

This year, Course 20 (Biological engineering) and Course 8 (Physics) were just edged out by Course 16, garnering

Earlier this month, the Registrar re- undergraduate officer of the Depart- 70 students each. In previous years, Course 16 Last year 86 declared Course 20 compared to 54 for

> The School of Humanities, Arts, and Social Sciences saw its primary major enrollment fall by half, with only 21 sophomores compared to 42 from last year. Two-thirds of those students chose Course 14, Economics, as their primary major.

> Other majors saw relatively small shifts. These numbers represent sophomores declaring primary majors they are different than the number of students who will graduate in any given major as students have the opportunity to switch majors or add second majors.

—Anthony Yu

UPPERCUT: THIS IS A BIGGER PROBLEM

I discovered a wonderful treasure two months ago. It's now been ruined. FUN, p. 5

YUJA WANG'S BOSTON DEBUT

Pianist Yuja Wang in the Celebrity Series of Boston. ARTS, p. 11

STILL GREAT AT INTERVIEWS

Somewhere on the Search for Meaning continues the interview saga. FUN, p. 5



OLAFUR ELIASSON: MCDERMOTT WINNER

Eliasson, sculptor and artist, is the recipient of the 2014 Eugene McDermott Award. ARTS, p. 9

FROM MIT TO **ICE RINK**

An interview with Jessica Huot '06 from the cast of Ice Theatre of New York. ARTS, p. 11

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Increase in activity reported at North Korean nuclear test site

SEOUL, South Korea — North Korea has increased activity at its main underground nuclear test site, digging new tunnel entrances in what could be preparations for another nuclear test, a Washington-based research institute reported Thursday.

The U.S.-Korea Institute at Johns Hopkins School of Advanced International Studies, which based its conclusion on analysis of commercial satellite images of the site in Punggye-ri in northeastern North Korea, said there was no sign that a test was imminent.

The report came a day after North Korea's Foreign Ministry reaffirmed that the isolated country would continue to expand its nuclear arsenal, despite warnings from the United States that it will not engage in the dialogue that Pyongyang is seeking until the North moves toward denuclearization.

North Korea is believed to have recently restarted a reactor at its main nuclear complex in Yongbyon, north of Pyongyang, which would revive the country's main source of fuel for nuclear weapons, plutonium. Pyongyang is also believed to be expanding its uranium enrichment capabilities, which would provide it with an alternative fuel source for nuclear arms.

—Choe Sang-Hun, The New York Times

Tunisian protests delay talks on constitution

CAIRO — Deadly violence and street protests in Tunisia on Wednesday postponed talks intended to end a political standoff that had thwarted completion of a new constitution in the birthplace of, and a relative bright spot in, the Arab Spring

The Tunisian talks, called "the national dialogue," have captivated the Arab world with the hope that in at least one country an Islamic party and its more secular rivals might overcome the mutual distrust and antipathy that have bogged down steps toward democracy in Egypt, Libya, Syria and elsewhere in the

But Wednesday, the second anniversary of Tunisia's first free election, the promise appeared to have slipped away again with attacks from two fronts on the moderate Islamist governing party, from militant hard-liners on one side and secular political factions on the other.

Islamist militants in Sidi Bouzid, an interior province, killed at least six security officers Wednesday and wounded several others, apparently in an attempt to disrupt the reconciliation between the moderate Islamist governing party and its more secular opponents. At least two militants were killed in the fighting, the state news agency said.

—David D. Kirkpatrick, The New York Times

Youtube said to introduce paid music service

YouTube will soon unveil a paid subscription service for music that will compete with outlets like Spotify, according to several people briefed on the company's plans.

YouTube, a division of Google, plans to introduce it by the end of the year, perhaps as early as next month, these people said. Subscriptions, at about \$10 a month, would be tailored to mobile devices and give users access to YouTube's vast catalog of music videos without interruptions from advertising. The service will also let customers temporarily store videos on their smartphones and tablets to watch offline, according to these people, who were not authorized to discuss the service publicly.

YouTube declined to comment directly on its plans, but said in a statement: "We're always working on new and better ways for people to enjoy YouTube content across all screens, and on giving partners more opportunities to reach their fans. However, we have nothing to announce at this time."

-Ben Sisario, The New York Times

Credit Suisse to streamline and shrink its operations

By David Jolly and Chad Bray

THE NEW YORK TIMES

Credit Suisse said Thursday that it planned to shrink its investment bank and other businesses as it grappled with stricter regulatory requirements and a challenging fixed-income market.

The announcement of the planned changes came as the Swiss bank reported that its thirdquarter profit rose nearly 79 percent from the same period a year earlier, although the results still fell short of market expectations. The bank said its overall revenue was weighed down by difficult conditions in its fixed-income business.

The bank said it planned to move nonstrategic lines into its business units, so that the bank's management could focus on areas it believes will be core product lines in the future. Credit Suisse and its larger rival UBS have shed loans and other debt in recent years to meet Swiss regulatory rules, while also bolstering their

capital reserves.

"To ensure that we continue to advance this evolution and drive growth in high-returning businesses, particularly in private banking and wealth management, we are accelerating our existing wind-down strategy and enhancing our disclosure through the creation of nonstrategic units within each of our two divisions," said Brady W. Dougan, Credit Suisse's chief executive. "The clear separation of the nonstrategic units will free up management time and resources to focus on our ongoing businesses and growth initiatives.'

As part of its plans, Credit Suisse said it would simplify its interest-rate trading products and cut back its more capital-intensive activity, in hopes of reducing the bank's exposure to riskier assets by \$7 billion by 2015. It said it would also shift fixed-income businesses it is exiting to the nonstrategic portion of the investment bank.

Credit Suisse reported thirdquarter profit of 454 million Swiss

francs (\$508 million), up from 254 million Swiss francs a year earlier. But that was well short of the 705 million francs expected by analysts surveyed by Reuters.

Credit Suisse, which is based in Zurich, took a pretax charge of nearly 1.1 billion francs in the year-earlier quarter to meet new accounting rules that required it to consider the cost of repurchasing its own debt as the value of that debt improved.

The bank said its third-quarter results reflected "resilient" profitability in its private banking and wealth management business, as well as "strong" revenue on equity trading and "continued progress on cost and capital."

Credit Suisse said it had reduced risk-weighted assets by \$31 billion during the last year, cutting the total to \$169 billion, "thereby exceeding our 2013 year-end target ahead of schedule." The bank also said it had raised its Basel III core equity Tier 1 ratio, a measure of its ability to weather financial shocks, to 10.2 percent from 9.3 percent at the end of June.

Civil war creates increased hardships for Syrians

By Anne Barnard

DAMASCUS, Syria — Some 5 million Syrians are now refugees in their own country, many living hand-to-mouth in vacant buildings, schools, mosques, parks and the cramped homes of relatives. Others are trapped in neighborhoods isolated by military blockades, beyond the reach of aid groups. Already desperately short of food and medicine as winter closes in, they could begin to succumb in greater numbers to hunger and exposure, aid workers

The long civil war has forced 2million Syrians outside the country's borders, but more than twice that number face mounting privations at home.

The deepening humanitarian crisis threatens to set the country's development back decades and dwarfs any aid effort that could conceivably be carried out while the conflict continues, aid workers and analysts say.

The cost of replacing damaged homes and infrastructure alone is estimated at more than \$30 billion, and the ruin mounts daily. More than half of the country's hospitals are destroyed or closed, and according to Save the Children a fifth of Syrian families go without food one week a month.

Even in relatively safe areas, the displaced are spilling from every corner. Thousands live in the gyms and hallways of a sports complex turned state-run shelter in Latakia. In the Damascus, newcomers crowd ramshackle hotels, half-finished buildings, offices and storefronts. Long lines form outside the shrinking number of government bakeries still operating. In some suburbs, people have confessed to eating dogs and cats, and imams have even issued decrees saying it is religiously

permissible.

A \$1.5 billion international aid effort, carried out under dangerous and politically charged conditions by the United Nations, the Syrian Arab Red Crescent and smaller local organizations, provides stopgap food, schooling and medicine to millions of people. But it is underfinanced, covers just a fraction of the needs, fails to reach people in blockaded areas and does not begin to address the collapse of Syria's health, education and economic infrastructure and its devastating implications, aid officials in Syria and across the region say.

"If we continue to deal with this crisis as a short-term disaster instead of a long-term effort, the region will face even more severe consequences," Neal Keny-Guyer, chief executive officer of Mercy Corps, wrote recently, calling for increased U.S. financing and a new focus on longer-term development projects, like repairing water infrastructure.

WEATHER

Cold and dry weekend ahead for Cambridge

By Shaena Berlin STAFF METEOROLOGIST

Unusually cold temperatures will remain in Cambridge over the next week. A high pressure system brings with it clear skies. The days will be sunny but the mornings will be cold because of high levels of radiative cooling at night.

Boston experienced below-average precipitation during October, but the results were mostly enjoyable for inhabitants. Elsewhere in the world, extreme drought has caused severe wildfires in Australia. More than 100 wildfires burned in New South Wales this month.

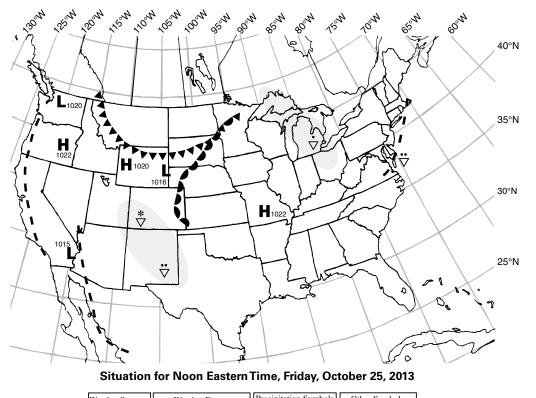
Extended Forecast

Today: Sunny and cool. High around 52°F (11°C). NW winds around 10 mph.

Tonight: Mostly clear. Low near 39°F (4°C). W winds at 5-10

Tomorrow: Sunny during the day, with a chance of nighttime showers. High around 57°F (14°C). Low near 43°F

Sunday: Mostly sunny. High around 57°F (14°C). Low around 36°F (2°C). SW winds around 15 mph. Monday: Partly sunny. Highs in the lower 50s°F.



Weather Systems	Weather Fronts	Precipitation Symbols			Other Symbol		
	Trough		Snow	Rain		Fog	
High Pressure	Warm Front	Showers	*		ス	Thunderstorn	
Low Pressure		Light	*	•	∞	Haze	
g	▲▲▲▲ Cold Front	Moderate	**	••	Comp	piled by MIT	
§ Hurricane	Stationary Front	Heavy	.*.			orology Staff	

Accusation of spying on Merkel puts Obama at crossroads

By David E. Sanger and Mark Mazzetti

THE NEW YORK TIMES

WASHINGTON — The angry allegation by the German government that the National Security Agency monitored the cellphone of Chancellor Angela Merkel may force President Barack Obama into making a choice he has avoided for years between continuing the ageold game of spying on America's friends and undercutting cooperation with important partners in tracking terrorists, managing the global economy and slowing Iran's nuclear program.

The pressure to make such a choice builds each day, as some of the closest U.S. allies have demanded explanations from Washington after similar disclosures about the breadth and sophistication of U.S. electronic spying. Inside the administration, it has touched off behind-the-scenes recriminations between the White House and the intelligence agencies over how much detail was given to White House officials about which world

leaders are being monitored.

"This was colossally bad judgment — doing something because you can, instead of asking if you should," said one career U.S. official with long experience in Europe.

The tension with Germany built last week after German officials were given evidence of the cellphone monitoring by Der Spiegel, the German weekly magazine. The first protests to Washington came in an angry phone call to Susan Rice, the president's national security adviser, from her German counterpart, Christoph Heusgen.

During the call, according to German officials, Rice insisted that Obama did not know about the monitoring of Merkel's phone, and said it was not currently happening and would not in the future. But according to U.S. officials familiar with the call, Rice would not acknowledge that the monitoring had taken place, even though she did not dispute the evidence the Germans had provided to her, which stretched back into the administration of President George W. Bush.

If Rice's contention that the

president was unaware of the monitoring is correct, it raises the question of why he was not alerted — especially after tensions rose this year, following the first revelations by Edward J. Snowden, the former NSA contractor, about U.S. spying operations in Germany.

But the sentiment is particularly potent in the case of a country like Germany, which has been critical for a number of U.S. intelligence operations. The BND, Germany's main intelligence agency, has pursued suspected terrorist cells and was critical to extracting information from an Iranian scientist whose computer hard drive revealed documents strongly suggesting that Iran was working on the design of a nuclear warhead. It played a supporting role in trying to cripple Iran's nuclear enrichment program, through the use of a cyberweapon.

A spokesman for the director of national intelligence, James R. Clapper, declined to comment about any U.S. discussions with the Germans about the intelligence relationship between the two countries

Drone politics take the center stage, even as strikes decrease

By Declan Walsh

THE NEW YORK TIME

LONDON — For years, U.S. drone strikes in Pakistan's tribal belt have been the subject of what might be termed a wink-and-keep-moving approach between the leaders of both countries.

While in public the missile attacks produced furious denunciations and angry posturing from Pakistani politicians and generals, in private they led to a more muted process: discreet negotiations, secret deals and, in some drone strikes, full Pakistani cooperation.

But now the volume has been turned up, driven by pressure from advocacy groups, news media leaks and public demands in both countries for greater transparency in the drone program — demands that come, paradoxically, at a time when the pace of U.S. drone strikes has reached its lowest ebb in five years.

Even Malala Yousafzai, the Pakistani advocate for the education of teenagers, brought up drones when she visited President Barack Obama in the White House this month, warning him that the attacks were "fueling terrorism" in Pakistan.

And during Prime Minister Nawaz Sharif's visit to Washington this week, the drone issue hovered constantly.

Sharif came to talk about economic growth and Pakistan's energy crisis, and to show that his country's fragile democracy was taking root.

In return, the Obama administration offered an olive branch of almost \$2.5 billion in mostly military aid.

But as Sharif flew into Washington, the United Nations released a report saying there was strong evidence that the drone program had Pakistani government approval. Amnesty International investigators asserted that civilian casualties were continuing in drone strikes despite U.S. assurances. "Mr. Sharif came to discuss other things, but it seemed as if it was only about drones," said

Adil Najam, a professor of interna-

tional relations at Boston University.
Pakistan's military leader, Pervez
Musharraf, initially allowed drones
to operate from Pakistan in 2004,
but was given little choice when the
Bush administration ramped up the
program four years later.

As diplomatic cables published by WikiLeaks in 2009 showed, Pakistani military and political leaders cooperated with some of those strikes

Yet Pakistani leaders dared not start an open debate in their own country because of deep-seated anti-Americanism that was driven by the war in Afghanistan and events like the commando raid that killed Osama bin Laden.

U.S. officials have for the most part kept silent — bound by the legal constraints of a classified CIA program, but also taking advantage of remoteness of the drones' main stalking grounds: North and South Waziristan, where few independent observers can travel.

FDA endorses tighter control for painkillers

By Barry Meier

THE NEW YORK TIMES

The Food and Drug Administration on Thursday recommended tighter controls on how doctors prescribe the most commonly used narcotic painkillers, changes that are expected to take place as early as next year.

The move, which represents a major policy shift, follows a decadelong debate over whether the widely abused drugs, which contain the narcotic hydrocodone, should be controlled as tightly as more powerful painkillers like OxyContin.

The drugs at issue contain a combination of hydrocodone and an over-the-counter painkiller like acetaminophen or aspirin and are sold either as generics or under brand names such as Vicodin or Lortab. Doctors use the medications to treat pain from injuries, arthritis, dental extractions and other problems.

The change would reduce the number of refills patients could get before going back to see their doctor. Patients would also be required to take a prescription to a pharmacy, rather than have a doctor call it in.

Prescription drugs account for about three-quarters of all drug overdose deaths in the United States, with the number of deaths from narcotic painkillers, or opioids, quadrupling since 1999, according to federal data. Drugs containing hydrocodone represent about 70 percent of all opioid prescriptions, and the looser rules governing them, some experts say, has contributed to their abuse.

Dr. Janet Woodcock, director of the agency's Center for Drug Evaluation and Research, said she expected the new regulations, if adopted, to go into effect in 2014. The recommendation requires the approval of the Department of Health and Human Services and adoption by the Drug Enforcement Adminis-

tration, which has long pushed for the measure.

For years, FDA officials had rejected recommendations from the DEA and others for stronger prescribing controls on the drugs, saying that the action would create undue hardships for patients. A number of doctors' groups, including the American Medical Association and pharmacy organizations, have continued to fight the measure, citing the impact on patients.

In a telephone interview, Woodcock said that FDA officials were aware that changing the prescribing rules would affect patients. She said, however, that the impact on public health caused by the abuse of the drugs as well as their medical use had reached a tipping point.

"These are very difficult tradeoffs that our society has to make," she said. "The reason we approve these drugs is for people in pain, but we can't ignore the epidemic on the other side."

Pyongyang says it will release six South Korean detainees

SEOUL, South Korea — In an surprise move that could help ease tensions on the Korean Peninsula, North Korea said Thursday that it would release six South Koreans it has been holding in detention, according to South Korean officials.

The Red Cross of North Korea told its South Korean counterpart that the six would be returned to the South on Friday at the border village of Panmunjom, the South Korean Unification Ministry said in a statement.

It was unclear who the detainees were. The ministry said that they were South Korean men ages 27 to 67, but that it was unclear how long they had been in the North or how they had gotten there.

Pyongyang said in February 2010 that it was holding four South Koreans for illegal entry, but it never responded to Seoul's request that they be identified and released. In June of this year, the North said it was holding "several" South Koreans for illegally entering the country, but it did not elaborate.

-Choe Sang-Hun, The New York Times

Two American mariners abducted off Nigerian coast

Pirates attacked an American-flagged oil industry vessel off the Nigerian coast early Thursday and abducted the captain and the chief engineer, both U.S. citizens, the Nigerian navy and a private security firm reported. The abductions appeared to be the first involving U.S. hostages in that region in at least two years.

An official of the private security firm, AKE Group, of Hereford, England, said the attack on the vessel, identified as the C-Retriever, took place near the Nigerian city of Brass, where the oil-rich Niger Delta empties into the Gulf of Guinea, in West Africa. The official, based in AKE Group's office in Lagos, Nigeria, spoke on the condition of anonymity.

"All we know is this attack happened, and these were the people who were kidnapped," the official said in a telephone interview. He said he did not know the identities of the two hostages.

A spokesman for the Nigerian navy, Cmdr. Kabiru Aliyu, confirmed the piracy attack.

"The Nigerian navy has directed its operational command to search for and rescue the vessel and the crew members," he said. "Right now, the search is going on, and we are tracking down the culprits. We don't know how it was carried out."

The C-Retriever's owner, Edison Chouest Offshore, a marine transportation company based in Cut Off, La., issued no immediate comment. A company spokesman, Lonnie Thibodeaux, did not respond to telephone and emails.

-Rick Gladstone, The New York Times

Linkedin's new mobile app called 'a dream for attackers'

Security researchers are calling LinkedIn's new mobile app, Intro, a dream come true for hackers or intelligence agencies.

"I'm flabbergasted by this," Richard Bejtlich, the chief research officer at the computer security company Mandiant, said in an interview Wednesday. "I can't believe someone thought this was a good idea."

Intro is an email plug-in for iOS users that pulls LinkedIn profile information into emails so that the sender's job title appears front-and-center in emails on a user's iPhone or iPad.

Some bloggers have hailed it as a smart play by LinkedIn to get more mobile action and to get users to stop thinking of the service as a static website they visit every couple of years to update their employment status.

But security researchers have taken issue with the way the app works. Intro redirects email traffic to and from users' iPhones and iPads through LinkedIn's servers, then analyzes and scrapes those emails for relevant data and adds pertinent LinkedIn details.

Researchers liken that redirection to a "man-in-the-middle attack" in which hackers, or more recently, intelligence agencies, intercept Internet traffic en route to its destination and do what they will with it.

—Nicole Perlroth, The New York Times

Some Iranians seek new life for old chant

TEHRAN, Iran — Born during the hostage crisis days after the 1979 Islamic Revolution, the chant "Death to America" has enjoyed a long run on the Iranian stage. But it has been getting a little threadbare in recent times, and has even come under threat, with no less a person than the newly elected president, Hassan Rouhani, suggesting that the country no longer needed slogans.

While for some, this may be a refreshing sign of political maturity, others are determined to inject new life into the old chant. Toward this end, several hard-line groups have announced plans for a "Down With USA" conference next month, highlighted by "The First Major International Award of 'Down With America" for the best photograph, poster, video, song or caricature.

The contest winners will be announced in December and will receive cash awards of as much as \$4,000.

While the slogan in Persian, "Marg bar Amrika," means "Death to America" and has always been translated that way in the West, the official translation from the 1979 Islamic Revolution is "Down With America."

The organizers, including the conservative Tasmin news agency, have been critical of Rouhani's call for better relations with the rest of the world, not to speak of the United States. One of three jury members vetting the contest is Maziar Bijani, a Holocaust-denying cartoonist.

While Iranian hard-liners were defeated in June elections, they are given freedom to speak out and protest on the streets, while supporters of Rouhani are mainly active on blocked social media networks and are therefore less visible and less organized.

—Thomas Erdbrink, The New York Times



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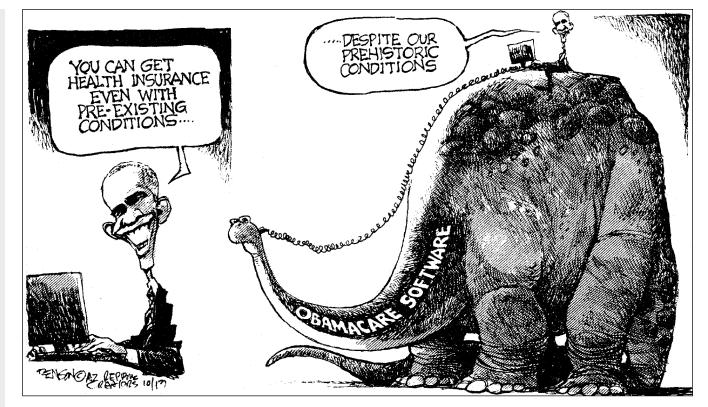
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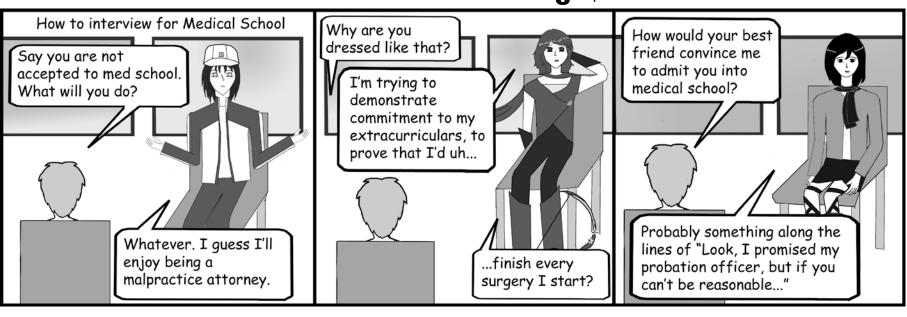
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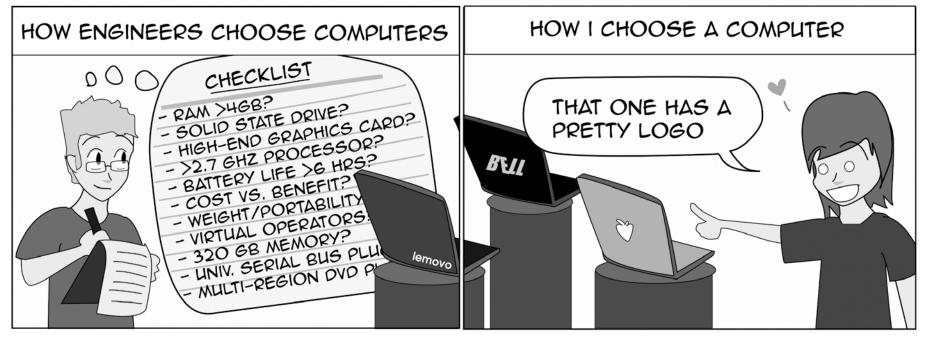
Friday, October 25, 2013

Somewhere on the Search for Meaning by Letitia Li



Q.E.D. (QUITE EASILY DONE)

BY ERIKA TRENT



UPPERCUT by Steve Sullivan









FUNFUNFUNFUNFUNFU

Sudoku

Solution, page 14

2			5				8	
		3		8		9	7	
8	9		1		7			
8 5			8		1			
	8						1	
			6		4			8
			4		2		5	6
	5	1		3		2		
	2				5			7

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Sudoku II

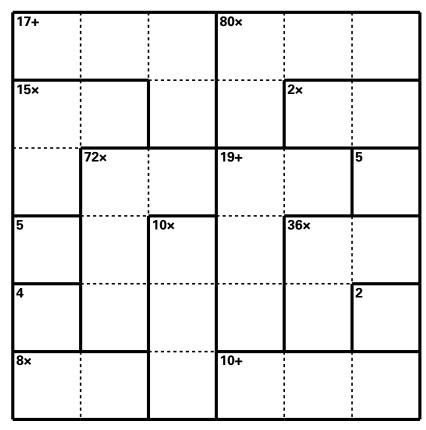
Solution, page 14

	6	5					1	
1		2	6	3				5
								6
		1		2	4	3		
9	4						2	1
		6	8	1		7		
7								
6				9	8	5		2
	5					1	4	

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Techdoku

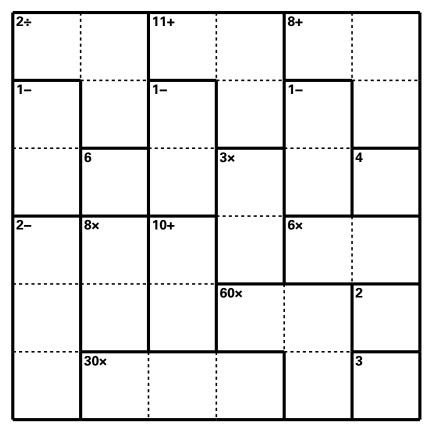
Solution, page 14



Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1-6. Follow the mathematical operations for each box.

Techdoku II

Solution, page 14



Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Cut It Out by Bruce R. Sutphin

Solution, page 14

ACROSS

- 1 Sleep stages
- 5 Nudges into action
- 10 Henry Ford contemporary
- 14 Malicious
- 15 Prepare for a bodybuilding contest
- 16 Type of tide
- 17 Spa treatment
- 19 "I'm off!"
- 20 Lemonade alternative 21 Lei Day greetings
- 23 911 grp.
- 24 Photography setting
- 26 Leaves a mark on
- 29 Belly
- 30 Thin strands
- 34 Lloyd Webber score 35 Martial arts maneuver
- 37 A person
- 38 Wine producer
- 39 Memorable span
- 40 Cheater's accessories
- 42 Come upon
- 43 Take exception 44 Anticipatory time

- 45 Investment options
- 46 Catch by trickery
- 48 Game-winning line
- 49 Method of operation
- 52 Triathlon entrant
- 56 Where most Hawaiians live
- 57 Pie portion
- 60 Show approval 61 Online application
- 62 Billy Bookcase seller 63 Beer barrels
- 64 Property papers
- 65 Tryout

DOWN

- 1 Mortgage change, briefly
- 2 Rescue op
- 3 Computer accessories
- 4 Mini-burgers
- 5 Flag supports
- 6 Morning TV host
- 7 Supportive shout
- 8 Expected in
- 9 Water-balloon sound
- 10 Keeping to the point
- 11 Wife of Jacob

- 12 Info to be crunched
- 13 Relaxing oases
- 18 Bill dispensers
- 22 Bring down
- 24 Sneaky
- 25 Point of view
- 26 Reprimand
- 27 Water craft
- 28 Top players
- 29 Look, so to speak
- 31 Gloss
- 32 Studied closely (over) 33 Small quarrels
- 35 Joke around
- 36 Casual attire
- 38 Nemo creator
- 41 Quarrels
- 42 Bright at night
- 45 Voices displeasure
- 47 Really pumped up 48 Doctoral hurdles
- 49 Wallop
- 50 Connecticut campus 51 Thick carpet
- 52 Hathaway competitor 53 Talk-show clip-on
- 17 20 21 22 23 24 | 25 26 | 27 | 28 29 31 | 32 | 33 34 37 39 38 40 41 43 46 49 50 51 53 54 55 57 58 59 60 61 62 63 64 65
 - 54 Whiz kids
 - 58 It means "resident" 55 Deftly done 59 Actress Saldana

D

Being mindful of your mind

Three neuroscience-related discussions at the MIT Museum

By Karleigh Moore

The MIT Museum's Soap Box lecture series kicked off last Wednesday with MIT Professor Matthew Wilson leading a discussion on "Sleep, Memory, and Animal Dreams." This was the first in a series of 3 free neuroscience-related discussions being given at the MIT Museum. The way that a Soap Box discussion works is the following: the guest speaker gives a context to the audience. framing the discussion to be had and inspiring questions within the audience. Some time later, the audience breaks off into small groups to discuss the topic and to develop questions to ask the speaker via Twitter. Audience members reconvene after they've had ample time to fill the #MITSoapBox Twitter feed with questions and ideas. The speaker then tries to provide insight to as many questions as possible in the time remaining.

Professor Matthew Wilson is a Professor of Neuroscience and a Picower Scholar at MIT. His research focuses on hippocampal learning and memory, and during this *Soap Box* talk, he discussed the hippocampus as it relates to memory, sleep, and dreams.

The first question Wilson posed to the audience was: "How do we gain wisdom? How do we learn from the world?" He went on to introduce the idea that we do this during sleep. When we dream during non-REM sleep, we tend to recreate parts of our day. Say you washed dishes a few hours before you went to bed, then you may dream of washing dishes over and over again at this stage of sleep — dreams tend to be repetitive and contain mundane subject matter. The more interesting dreams occur during REM sleep. Wilson proposes that it is during REM sleep that we build models of the world and take things for a test drive. This is why dreams

we have during REM sleep can be unrealistic and extraordinary, incorporating some elements from our experience, but also putting a new and unbelievable twist on things. For example, if I went grocery shopping at Shaw's earlier in the day, then I might dream I was buying bananas there and then flew to the dairy section.

Research that Wilson conducts in his lab supports these ideas. The experiment he summarized for us involved running rodents through mazes and then monitoring their sleep, all the while using electrodes to record their brain waves. Patterns recorded while the rodents were running through the maze matched patterns recorded at the beginning stages of their sleep. When the rodents experienced REM sleep, new patterns appeared amongst the patterns recorded from the maze.

If you are at all interested in neurosci-

Soap Box MIT Museum Oct. 16, 30 and Nov. 14 6:00 – 7:30 p.m.

ence I would definitely recommend attending future *Soap Box* talks at the MIT Museum (and you might want to plan on getting there a bit early, since the space fills up quickly). The next two remaining talks are: "How Our Brains Learn and Remember" with MIT Professor of Cognitive Neuroscience John Gabrieli 6–7:30 p.m. on Wednesday, Oct. 30, and "How Does Stress Drive PTSD?" with MIT Professor of Neuroscience Ki Goosens 6–7:30 p.m. on Thursday, Nov. 14.

RESTAURANT REVIEW

Delicious, elephantine dishes

French-Cambodian cuisine in Cambridge



REX LAM

Salmon on blue cheese polenta at The Elephant Walk, a French-Cambodian restaurant with locations in Cambridge and Boston.

With locations in Cambridge

By Rex Lam

STAFF WRITER

The Elephant Walk has locations in both Cambridge and Boston, and its most unique aspect is that it serves from an extensive menu of both French and Cambodian dishes. At the Cambridge location for a casual dinner, it took me a while just to read through the menu and choose dishes that would allow me to taste a variety of the restaurant's offerings.

I ended up ordering *Rouleaux*, or Cambodian spring rolls, for my first appetizer. Although the spring rolls were crunchy, they were also very greasy. I tried wrapping the rolls with the greens and herbs provided, but it did not help much. Thus,

I was glad when the second appetizer arrived — *Crêpe au Canard et Champignons*, crêpe with duck and mushrooms. In stark contrast to the spring rolls, the crêpe had very well-balanced flavors and no excess oil. My favorite part of the dish was the soy-ginger and tamarind juice that perfectly complemented the savory flavors of the duck and mushrooms. After these two large and filling appetizers, I realized that they could very well have been entrées.

Then came the *Kuy Tieu*, a traditional Khmer noodle soup with grilled sliced pork tenderloin. I had expected this to be a light soup, but I was once again surprised by the portion size. Although the restaurant listed this dish under the soup section, the amount of noodles in the soup could have put it under the noodles section at a lot of other places. As for the noodle soup, the ground pork was unfortunately very standard, and the rice noodles made for a fairly heavy dish.

After the appetizers and the noodle soup came the real main dish — Saumon Rôti aux Sauveurs d'Automne, Atlantic salmon on blue cheese polenta. Also served with sautéed spinach, chickpea ragout, and whipped farmer's cheese, the dish was colorful in its presentation and featured a variety of flavors. Perfectly cooked, the salmon was seared at the top but otherwise soft. In addition to this contrast in texture, the flavor was also mostly concentrated on the top layer of the salmon. Forgetting about the blue cheese, I initially thought the polenta was fried tofu, and was surprised to find that it tasted like fried butter. Although

★★★☆

The Elephant Walk
2067 Massachusetts
Ave, Cambridge

Sundays – Fridays: 11:30 a.m. – 10:00 p.m. Saturdays: 5:00 – 10:00 p.m.

the polenta served as a nice side, its flavor was too strong for my liking. Besides the salmon, the highlight of the dish was actually the whipped cheese, which was served cold and provided an enjoyable reprieve from the heavy flavors of the rest of the dish.

Given the unexpectedly large portions, I found myself full and decided to forego dessert. That said, although The Elephant Walk has a high sticker price, the large portions actually make the restaurant a reasonable choice for a wide spectrum of restaurant-goers. Those looking for a relatively cheap night out can order an appetizer and a soup, and those looking to splurge can choose from the three-course prix-fixe menu. All in all, the food at The Elephant Walk is not amazing, but if you are looking for some French and Cambodian cuisine, it is definitely worth the visit.

EXHIBITION REVIEW

Retrospective of an innovative filmmaker

Chris Marker's visual media on display at the List Center

By Ann Cowan

La Jetée (The Pier), Chis Marker's bestknown film, kicked off the comprehensive retrospective of his films, and the wide variety of other media he produced over 60 years, which is underway at the MIT List Center for the Visual Arts and the Harvard Film Archive. Introductory receptions and talks were held on Thursday, Oct. 17 at both institutions.

Chris Marker (1921-2012) has been an important voice and visual artist from the political left throughout the second half of the 20th century. As a journalist, essayist, and innovative filmmaker who was a precursor of the French New Wave, Marker reported and commented on the major conflicts of the era, and developed new forms of presentation, including digital ones.

The List Center's curator, João Ribas, introduced the exhibit at the informal reception that was held in the Carpenter Center at Harvard and was followed by a film with introductory remarks by David Pendleton, the Archive Programmer.

La Jetée is a challenging and powerful

science fiction film that broke new ground in film style, using many close-up stills and music and voiceover narration with a text about contemplating the memory of the present from a dystopian, post-nuclearwar future. The protagonist is the subject of a study about the effects of time travel. and the film focuses on his memories at Orly Airport. While today the film is known for its innovative filmmaking by an extremely creative and inventive filmmaker, at the time it was surely read as an anti-war film, as it was made at around the time of the end of the highly contentious Algerian War, by a member of the Left Bank Cinema group, which always concerned itself with political and anti-war issues.

Some 40 of Marker's films will be shown in this retrospective, along with numerous photos, prints, and installations at MIT and Harvard. Some that were already shown include *Statues Also Die*, a long-banned film about the loss of African art to French colonialism, the very diverse and amusing *Letter from Siberia* (1957), an innovative documentary that includes travelogue, animation, stills, and com-

mentary, as well as an early view of China in *Sunday in Peking*.

Others that are still to be shown include $Description\ of\ a\ Struggle\ (1960),\ a\ positive$ view of Israel, which was long withdrawn after the '67 war, Class of Struggle (1969), a radical response to another portrait of a factory strike including multiple views and cameras used by workers, and The Last Bolshevik (1993), a tribute to Soviet filmmaker Alexander Medvedkin and a humorous fantasy about collective farming. Last but not least, his famous Sans Soleil (1982) will be shown on Dec. 7. It is a montage film essay on the Vietnam War, with sensitivity to the French responsibility for its groundwork during its long prior occupation and war.

This year's Annual Max Wasserman Forum on Contemporary Art will focus on the life and works of Chris Marker, and will be held on Saturday, Nov. 16 from 5 to 7 p.m. in the Bartos Theatre, Building E15. The Forum is free and open to the public, and advance online registration is strongly suggested. See http://listart.mit.edu/node/1048 for the full schedule.

Chris Marker: Guillaume-en-Égypte

In collaboration with the Carpenter Center for the Visual Arts at Harvard University and the Harvard Film Archive **ARTS ARTS ART**

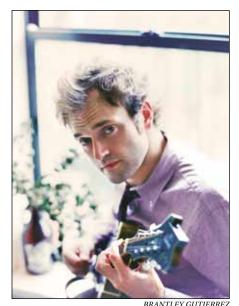
Hayden and Reference Galleries, Bakalar Gallery at the MIT List Center for the Visual Arts

Through Jan. 5, 2014

8 THE TECH FRIDAY, OCTOBER 25, 2013

CONCERT REVIEW

An evening of Bach and bluegrass A performance by Chris Thile, the world's premier mandolinist Adagio, Thile's face lit up with nearly every sition, as Thile put it. Playing the face of the part of the put it.



Chris Thile, a mandolinist who was awarded a MacArthur Fellowship earlier this year.

By Erica Swallow

Greeting the crowd with good wishes for the 20th day of Oktoberfest, mandolin virtuoso Chris Thile took the stage at Harvard University's Sanders Theatre, playing a set of Bach compositions intermixed with bluegrass, jazz, and gospel jams of his own and by others. Setting out on the evening's program, he described the set list as "Bach, ill-advisedly broken up and played with bits of stuff in between."

Underneath the Sanders Theatre's colossal neo-Gothic chandelier, and sandwiched between statues of 18th Century Massachusetts politicians, Thile picked and strummed to his heart's content, swaying, bobbing and dancing to the beat and vibrations of his own strings.

Beginning the evening with the first movement of Sonata No. 1 in G Minor,

emotion, eyes wide and wondering, then wincing and contemplative, then twinkling and intrigued. He sprinkled the other three movements of the sonata across the remainder of the show, integrating them unexpectedly well with a selection of contemporary songs. Mixing Bach with bluegrass, Thile had himself a mighty tall order to fill, but he did so with panache, style, and humor to boot. Visibly in love with and moved by the music, Thile charmed the audience with his boyish grin and lanky, leaning legs, as his fingers trickled out note upon note of brilliantly perfected tunes.

At 32, Thile has already built quite a legacy, as would be expected of any musical genius. He began his musical journey at eight years of age with the band Nickel Creek, recorded his debut solo album at twelve, and gets down these days with progressive bluegrass band Punch Brothers — that is, when he's not collaborating with the likes of Yo-Yo Ma, Edgar Meyer, and Stuart Duncan.

Having become known as the world's premier mandolinist, Thile has exercised a grand bit of musical freedom in stepping outside of the mandolin's traditional roots in bluegrass. With his latest album, Bach: Sonatas & Partitas Vol. 1, Thile challenges musical boundaries, recording solo pieces written by Bach in the early 1700s - no piece of which was ever imagined for an instrument with such limited sustain and

Thile's quirky style was evident in Sunday's concert, where Bach was played amidst a broad range of pieces, including Fiona Apple's "Fast As You Can," the Louvin Brothers' "Broadminded," an upbeat Civil War song, and some of Thile's own compositions, ranging from outgoing and playful, to introspective and heartbroken in substance, lyricism, and musicality.

What came in the middle of the set, though, was both unexpected and delightful, an "endlessly intriguing" Bach composition, as Thile put it. Playing the first four movements of Partita No. 1 in B Minor, Thile plucked non-stop for about 15 minutes, dedicating the full piece to his first theory professor, Dr. Brown, who was reportedly seated in the audience. Thile said Dr. Brown was one of the few people he'd encountered in his life who "loves music the way it should be loved."

Love, of music and of others, was a theme for the night. Closing the show with a lighthearted encore, Thile sang of seconddate romance, and a mandolinist's technique for winning a girl's heart — "I can play you a song on the mandolin. It'll have too many notes, but then again, there ain't too many folks can play too many notes on the mandolin."

Hearkening back to a self-composed song played earlier in the set, "If You're Gonna Leave Me (Set Me Up With One of Your Friends)", one would think Thile was

Chris Thile Celebrity Series of **Boston Sanders Theatre** 7:00 p.m. Sunday, Oct. 20, 2013

on the lookout for a date. Judging by the string of standing ovations that marked the last 20 minutes of his show, I'd say he's probably all set on that front - crooked tie, silly songs, and all.

Now, if only more bluegrass artists made their way through Boston, we'd have ourselves an all-out shindig, ya'll!



Chris Thile performing at the Sanders Theater on Oct. 20, as part of the Celebrity Series of Boston.

CONCERT REVIEW

Janelle Monáe: electrifying and astonishing

Igniting Boston in a night of funk, rock, and R&B



MARC BAPTISTE

Janelle Monáe, for whom Boston's City Council declared Oct. 16, 2013 "Janelle Monáe Day."

By Denis Bozic

Upon entering Boston's House of Blues on October 16th, the attendees were given a short pamphlet entitled "The Ten Droid Commandments". Besides instructing the audience on how to get the most out of Janelle Monáe's conceptual concert, the pamphlet also contained Monáe's special request for the audience — to never reveal the show's secrets to their friends. Before the Electric Lady appeared on the stage to actually share the mysterious secrets, Roman Gian-Arthur (one of the key figures in the production and arrangement

of Monáe's albums) opened the show with a stellar musical and vocal performance. In addition to performing some of his own songs, he also delivered several fantastic covers, including MG-MT's "Electric Feel" and Erykah Badu's "Bag Lady". Similarly to Monáe, his continuous communication with the audience and the ability to instill the "jam" factor into each of his songs made his appearance nothing less than mesmerizing.

Following GianArthur's performance, Monáe entered the stage in the most appropriate and unique way possible - dressed in white and black, and in a state of deep sleep, carried onto the stage

by one of her messengers while the theatrical "Suite IV Electric Overture" was playing in the background. When the overture reached the climactic crescendo, Monáe opened her eyes, guitar riffs stepped in, and the show officially started with "Givin 'Em What They Love". There was no need for Monáe to slowly and carefully build the communication with the audience - hands were already up in the air and everybody was dancing as Monáe sang "I ain't never been afraid to die / Look a man in the eye / I come to give you what you love".

Even though the majority of songs were from Monáe's newest album The Electric Lady, the fans of her android tales were treated with an energetic performance of older singles as well. "Sincerely Jane" brought the audience back to the beginnings of android Cindi Mayweather's story when Monáe released her first EP, while "Tightrope" and "Cold War" renewed the funky tunes that catapulted her to widespread recognition with her debut full-length album The Archandroid. The newest songs were delivered with equally brilliant performances - the rapping sequences in "Q.U.E.E.N", "Electric Lady" and "Ghetto Woman" were met with long-lasting applause, and the slower jams and ballads like "Primetime" and "Victory" echoed through House of Blues as the audience sang quietly, allowing Monáe's strong voice to bring everyone into the embrace of her music. What also made Monáe's concert so fulfilling was the completeness of the musical arrangements that were made

possible by her excellent band. From the guitarist and the drummer to the keyboard player and back-up vocalists, everyone put their soul into the concert and turned the entire experience into a sensory adventure.

The grand finale of the concert slowly took over with Monáe's well-established, fierce performance of "Come Alive (The War of the Roses)" during the first encore. Lasting for almost fifteen minutes, the song (which can be loosely interpreted as Cindi Mayweather's decision to break free) took a special twist when Monáe requested the audience to get low while she crouched down and sneaked into the crowd, silently singing the melody of the song. After coming back on stage and joining her band in their deep sleep, there was a very short moment of silence and unrelenting anticipation before there was a sign of Monáe coming back to life.

'Everybody," she said quietly as the band members started to revive the music "come alive!"

The silent murmur of the audience quickly escalated into an ecstatic combination of screaming, singing and dancing as everyone jumped on their feet and joined Monáe's electrifying choreography of coming alive and breaking free. The exhilarating performance of the song enveloped House of Blues with a pulsating energy that served as a final touch to the show's fantastic finale.

A surprise awaited Monáe during the second encore of the show. A representative of Boston's City Council came on stage and shared the council's acknowledgment of her "tireless

The Electric Lady Tour **Opening Act: Roman GianArthur** House of Blues, **Boston**

8.00 p.m.,

Janelle Monáe

efforts to inspire confidence, selfworth and equality in women all over the world, and her courage in speaking against the marginalization of historically oppressed groups". In the name of the City Council, the representative proclaimed Oct. 16, 2013 as "Janelle Monáe Day." As the audience applauded and shouted words of approval, Monáe sincerely thanked everyone and celebrated the special occasion by performing the only song that was appropriate for the moment — the final track from The Electric Lady, "What An Experience".

Seeing Janelle Monáe perform live can only be described one way, and even though The Electric Lady explicitly stated that the secrets of the show must remain concealed, if there is one secret shared with Boston that can be revealed and still leave enough space for surprise and thrill it's this — that a legend is born.

The 2014 McDermott Award winner

Renowned sculptor and artist Olafur Eliasson selected

By Chennah Heroor

On Thursday, MIT announced that Danish-Icelandic artist Olafur Eliasson was awarded the Eugene McDermott Award in the Arts at MIT. The award is an annual grant honoring Eugene McDermott, the co-founder of Texas Instruments and a longtime benefactor of MIT, and celebrates individuals with promising talents in artistic disciplines. Eliasson will receive the \$100,000 prize at a gala this spring, as well as an artist residency, pop-

up exhibitions, and the opportunity to give a public lecture. According to the Council for the Arts at MIT, the \$100,000 prize is considered "an investment in the recipient's future creative work rather than a prize for a particular project or lifetime of achievement."

Eliasson is a sculptor known for his ambitious public art projects and large-scale installations. A survey of his work, entitled Take your time: Olafur Eliasson, was curated by the San Francisco Museum of Modern Art (SFMoMA), and was exhibited from 2007 to

2011 in several art museums in the U.S. and Brazil, including the Musuem of Modern Art (MoMA) in New York City. Eliasson also received the European Union Prize for Contemporary Architecture / Mies Van Der Rohe Award in 2013, for the crystalline façade he created for the Reykjavik Concert Hall and Conference Centre. His 2006 installation Eye See You was commissioned by Louis Vuitton for its stores' Christmas displays, and a lamp from the installation, You See Me, is now on permanent display at Louis Vuitton Fifth Avenue. New York.

Eliasson recently extended his creative spirit to the world of social business enterprise. He worked with engineer Frederik Ottesen to develop Little Sun, a portable solarpowered LED lamp for the 1.6 billion people worldwide without access to electricity. Little Sun provides a prudent and affordable alternative to toxic fuel-based lighting. "A work of art that works in life," Little Sun has been distributed in seven African countries, as well as in the EU, Japan, Australia and the USA. Little Sun has also been showcased at MIT Energy Night and is currently displayed at the MIT Museum through March 2014. Students have already had the opportunity to make Little Sun more efficient and aesthetically pleasing at Hacking Arts, MIT's first annual festival and hackathon to explore the intersection of arts, technology, and entrepreneurship.

"It is a great honor for me to receive the



2014 Eugene McDermott Award winner, Olafur Eliasson. The award, presented by the Council for the Arts at MIT, includes artist residency, pop-up exhibitions, public lectures, and a \$100,000 prize. Eliasson's work encompasses a broad range of practices, from philosophical investigations of light, color, and atmosphere to devices for developing countries.

Eugene McDermott Award in the Arts at MIT, an institution with a long tradition of turning thinking into doing," said Eliasson. During his residency, he and his team will have the opportunity to integrate groundbreaking advances in design, entrepreneurship, and energy research at MIT into

ered lamp for developing countries. CONCERT REVIEW

A dramatic and intense classical performance

Yo-Yo Ma performing at the BSO

Eliasson creating light graphite with one of his inventions, "Little Sun," a solar-pow-

By Victoria Young

There was no doubt the entire room was awaiting the legendary Yo-Yo Ma to take the stage at Boston Symphony Hall as the sold-out room stood with thunderous ap-

plause as he walked onto stage. Yo-Yo Ma's presence was undeniably that of a prodigious musician as his first bow strokes of the cello resonated powerfully in the hall. French conductor Stéphane Denève engaged animatedly with Yo-Yo Ma in the intense Cell Concerto No. 1 in E-Flat, Opus 107 by Shostakovich. Yo-Yo Ma and Denève brought

even more animation and energy to the unique, lively rhythm of the piece, with Ma vigorously driving the first movement, Allegretto, forward, playing off of Denève's zealous conducting. The Boston Symphony Orchestra fed Yo-Yo Ma's performance, answering his ominous, frenetic phrases in the melody with liveliness, resulting in a fast-paced back-and-forth between cello and orchestra. Making a dramatic entrance, the virtuoso horn repeated the melody, with the other wind instruments piping in to help accent the theme.

Driving unremittingly into the piece, the horn continued to interplay with Yo-Yo Ma as he broke out into an enrapturing cello solo, replete with intense vibrato and long bow strokes, magnetically continuing to pull the piece forward into the much more solemn Moderato portion of the piece. Minor chords created an air of melancholy that was highlighted by the sound of the lone horn solo. The initial melody

transformed from a lively, panicked rhythm into a slow, wistful, poignant tone as Yo-Yo Ma pensively played in moving *legato*.

Cadenza built into a mindblowing gust of energy as Yo-Yo Ma's fingers jumped from the top of the neck all the way down the fingerboard. His technique was jawdropping as he played furiously, hair from both atop his head and his bow flying. During a rest, he had to pull a hair off of his bow, which had snapped during his intense performance. Denève played directly off of Yo-Yo Ma, as physically engaged during Yo-Yo Ma's playing as Ma himself. The piece ended with Allegreo con moto, which brought back the original theme, decorated with runs up and down the fingerboard and equally urgent repetitions of the melody, which ended with a grand thumping of the timpanis.

What truly made the night, though, was Yo-Yo Ma personally coming out directly after his performance (which, of course, received several standing ovations) to speak with MIT students. Authentic.

Prokofiev, Shostakovich, and Strauss

Boston Symphony Orchestra, with soloist cellist Yo-Yo Ma

Tuesday, Oct. 8, 8:00 p.m.

Boston Symphony Hall

friendly, and cheerful, Yo-Yo Ma joked around with the crowd of fans and asked students what they were studying at MIT. His final words to the students before he retired from the flashing lights and excited chatter was, "Go out there, change the world. Fix it."



STU ROSNER

Stephane Deneve and Yo-Yo Ma with the Boston Symphony Orchestra on Oct. 3.

THEATER REVIEW

Breathing life into a long-gone European empress

A play based on the letters of Marie-Antoinette



Actress Barbara Schulz stars in the one-woman show Marie-Antoinette. In Her Own Words presented by Suffolk University and the French Theatrical Foundation last weekend.

By Attila Forruchi

Whether it is just another attempt by feminist revisionist historians to rehabilitate female historical figures by distinguishing their personal views and deeds from that of their husbands or fathers, or merely an expression of the personal and professional views of Evelyne Lever, a leading contemporary French historian and author, Marie-Antoinette in Her Own Words at the very least invokes sympathy for her gruesome fate, if not also empathy for her long suffering through a passionless marriage and the backstabbing of cruel panjandrums in the 18th century French imperial court.

The task of rehabilitation of a long-gone European empress before French and American audiences is no small feat, particularly given that Marie-Antoinette was actually Austrian not French, and that most Ameri-

cans feel a reflexive repulsion for European imperials, male or female. Katherine Adamov accomplishes this task by ardent directing, casting and presentation. The sheer simplicity and frugality of the set design, reminiscent of a nun's convent, the casting of the elegant and proudly poised Barbara Schulz, one of France's most popular theatrical actresses, and the eloquent prose of Marie-Antoinette's letters adopted for the play all sum up to a feeling that a very young Mother Theresa is about to be guillotined!

The play is set in Marie-Antoinette's dimly lit prison cell, furnished by a modest bed and desk, where she spends most of the performance reading letters from her past, mostly to her mother back in Austria. The letters chronicle her pain and anguish, beginning in 1770 with her teenage marriage to the Dauphin of France, the future King Louis XIV, who refused to consummate their marriage for nearly seven years, to the eve of her execution in

The letters conspicuously move from retrospection to introspection as she interjects meanings and anecdotal evidence to buttress her argument that she is a victim of forces far beyond her control. Her portrayal of the French royal courtesans as racists and sexists bent on blaming her for France's financial losses to Austria, and of bloodthirsty revolutionaries keen on vengeance for crimes committed against the proletariat and peasantry long before her 23 years tenure, is convincingly articulated.

This feast of postmodern melodrama was performed in French with subtitles, without an intermission, by a single actress, in a single act, and before an appreciative Francophile audience of mostly intellectuals. If you, as I do, recognize and appreciate that certain je ne sais quoi which

Marie-Antoinette In Her Own Words By Evelyne Lever Directed by Katherine Adamov Suffolk University's **Modern Theatre** 8 p.m. Oct. 18-19, and 3 p.m. Oct. 20, 2013

some French women exude, then you'll enjoy Schulz's performance, which breathes life into Mari-Antoinette's oeuvre.

MOVIE REVIEW

A prison escape artist's nightmare

Stallone and Schwarzenegger star in an action movie that poses some thorny questions.

By Karleigh Moore

When you go to see a movie starring Sylvester Stallone, Arnold Schwarzenegger, and 50 Cent, you know you are in for an actionpacked, blood, bombs, and guns style movie. This movie did not disappoint, but did add an unexpected and thoughtful plot.

From the trailer we see that Escape Plan details the journey of expert prison escape artist Ray Breslin when what seemed to be "just another job" turns into a nightmare, and someone is trying to lock him away for good! There is plenty of



Sylvester Stallone and Arnold Schwarzenegger in Escape Plan.

turns, turning out to be much less predictable than I imagined when I first walked into the theater. The film had a sort of dystopian feel to it super prisons where people can quite literally disappear, removed from any sort of governmental regulation, and at the complete mercy and judgment of the wardens? A prison in which drug cartels can pay the warden millions of dollars to imprison a rogue member, burying him for good? Yep, sounds like speculative science fiction trying to warn us in advance that those are

The film definitely begs ethical and philosophical discussion regarding prisons and human rights. How far should we go to ensure that those we imprison remain locked away? Are there situations in which torture is permissible? Should privately run prisons be allowed to exist without intensive regulation to make sure that human rights standards are met? Are there cases

had ideas.

in which people should be locked away without a trial or chance to prove innocence? Where do we draw the line between corruption and violation of rights, and ethical removal and restraint of dangerous people from society? These are all questions I asked myself during the viewing, and I am still trying to think of satisfactory answers.

The only complaint I have about the film was that some key questions are quickly wrapped up at the end, in perhaps a less than satisfactory way, so be sure to pay attention or you will miss some pretty interesting details about Ray Breslin and Rottmayer's (Arnold Schwarzenegger's character's) background.

Overall, this movie was pretty entertaining, I definitely recommend seeing it. While delivering on the implicit promise of tons of action, violence, and swearing, the film also offers several humorous moments and amusing references to the infamous actors' previous **★★★☆**

Escape Plan

Directed by Mikael Håfström

Starring Sylvester Stallone, Arnold Schwarzenegger, 50 Cent

Rated R

Now playing

and just-as-infamous roles, as well as interesting philosophical

ICE DANCE REVIEW

Ice Theatre of New York graces Boston, starring an MIT alumna

Troupe displays stunning athleticism and artistry in one-day show



Kim Navarro and Brent Bommentre of the Ice Dance Theatre of New York performing a duet in Reveries, a piece about an artist finding his muse.

By Grace Young and Elizabeth Walton

The audience filled bleachers around the ice rink, wrapped in their coats in the chilled warehouse-like building, eagerly anticipating the show's start. The Ice Theatre of New York (ITNY) didn't disappoint. After sneakerclad Artistic Director Douglas Webster explained the company's aim to "elevate dance on ice as a performance art," ten dancers glided onto the ice to the familiar "Awake My Soul" by Mumford & Sons, mesmerizing spectators with their athleticism and grace.

The first piece, choreographed by Webster, portrayed an "Appalachian style revival." Dressed in 1960s-style folksy jeans, minis, and headbands, the dancers performed in coordinated ensembles, skimming across the rink in seconds, before breaking off into couples. Cast member Ryan Bradley stole part of the show, landing multiple salchow jumps and a backflip.

One particularly moving, and heartrendingly beautiful, piece was Transitions: In four acts, also choreographed by Webster. It explores a male dancer's emotional states upon receiving an HIVpositive diagnosis. Five ensemble dancers show the central skater's (Joel Dear) transitions from anger, despair, acceptance, and ultimately to celebration by passing, turning, surrounding, and leaving him at different moments.

The show also included the premiere of Doodlin' by the Emmy award-winning choreographer of High School Musical, Charles "Chucky" Klapow. The fun piece stars a gang of four criminals, two male and two female, reminiscing together about their glory days, set to a 60s tune by trumpeter Dizzy Gillespie.

The show's variety of styles and choreography, from the ballet-like Reveries, set to music by Tchaikovsky, to the modern Inclusions, a dance about the molecular structures of rock formation, kept the audience rapt. Costumes varied from everyday clothes in the opening piece, to elegant 1920s-style dresses and white tuxedos, to flowing ballet

Each dancer was truly stunning. The main duet in Reveries (Kim Navarro and Brent Bommentre) represented the US at the World Championships in 2010. Soloist Ryan Bradley, who started skating at age 2, is the 2011 U.S. National Champion. Russian-native Natalia Zaitseva has danced as nearly all the Disney princesses in Disney on Ice over the past fourteen years. Also, an MIT alumna, Jessica Huot '06, was in the cast. She started skating at age six and skated in international competitions while studying at MIT.

New York Mayor Michael Bloomberg has called the company's performances "the very best Ice Theatre of **New York**

Artistic Director **Douglas Webster**

The Skating Club of Boston

Saturday, Oct. 19, 2012

New York's creative community has to offer," and it's hard to argue

The show was a one-day deal in Boston, but if you're itching to see them perform, the company will repeat the performance this Saturday (Oct. 26) in New York, and in addition, will perform a series of shows at the Rockefeller Center throughout the spring.

RESTAURANT REVIEW

Finding Haven in Jamaica Plain

Branching out for Scottish food and drink

By Ian Matts

As a student at MIT, it is often hard to find reasons to branch out from the standard food options surrounding campus. However, staying in the "MIT bubble" deprives students of the chance to eat out at many of the great restaurants a little farther away from this part of the city.

One particularly fertile area that is often left unexplored is Jamaica Plain. A crop of interesting restaurants has begun to pop up in this area over the past few years, including widely acclaimed Tres Gatos and Ten Tables. However, of the restaurants in Iamaica Plain that I've tried, The Haven, a Scottish restaurant/pub on Perkins Street, is the one that I am confident I will be journeying to regularly in the future.

More likely than not, on your arrival you'll be greeted by Jason, the restaurant owner and a real live Scotsman. Aside from just his presence, The Haven greatly benefits from the attention and effort he has put into this restaurant. The space, menu, and atmosphere all make it exceedingly clear that The Haven is a labor of love for Jason.

The interior is warm and casually decorated with deer antler chandeliers, rustic wooden tables, and Scottish posters, with the occasional swatch of plaid cloth thrown in. The menu is predominantly Scottish, with classics like Haggis and Neeps (\$9), Scotch Eggs (\$8), and White Pudding Sassitch (\$17), but with some more accessible options thrown in if the idea of haggis (offal and oats cooked in a sheep's stomach) puts you off your appetite.

I opted to give the Haggis a shot, and found that it had the rich and gamey flavor I hope for in offal, but was a bit under-seasoned. Overall, I'd say the haggis itself was overshadowed by the delicious truffle honey mashed rutabaga it was served on. The Haven also serves an excellent burger with bacon-onion marmalade and pickle aioli (\$14).

However, the surprise showstopper for the night was the pan-seared scallops entree (\$24). The dish was made up of snap peas, pearl onions, diced bacon, citrus butter, and the best scallops I've eaten in years. All the components were expertly prepared, and it made for a flavorful and balanced dish. For dessert, The Haven offers a full menu, but there is really only one choice: The deep-fried Mars bar with homemade maple whipped cream (\$5). Whatever your apprehensions may be about eating junk food dunked in oil with a side of fat, justify it to yourself however you need to and get one. It will be the best bad decision you make that

The beer list is unique in that it is almost exclusively Scottish, and is also uniformly tasty. On it you'll find some options that a non-Scot may recognize, like Orkney Skull Splitter and Innis & Gunn, along with some you probably haven't seen, like Belhaven Black or Froach Ale. There are even some delightful oddities, including beers that boast seaweed and pickled spruce as ingredients. The cocktail menu also contains some great drink options, with my group's favorite being the Maggie May, a lavender and pineapple-infused gin cocktail with grapefruit, honey, and ginger ale. The wine list is very limited, but if you'd choose wine over one of the great beer and cocktail options available, I don't think that The Haven is really the place for you anyway.

There is more to The Haven, though, than just good drinks and great food; it provides a warm environment to soak in and enjoy. The relaxed service makes you feel like you should linger over that drink, and maybe ignore your better judgment and order a second deep-fried Mars bar. In the future, if

The Haven 2 Perkins Street, Jamaica Plain

Monday – Friday: 12 – 3 p.m., 5 p.m. – 1 a.m. Saturday: 10:30 a.m. -

2:30 p.m., 5 p.m. – 1:00 a.m.

Sunday: 10:30 a.m. – 2:30 p.m., 5 p.m. – 12:00 a.m.

I need to withdraw my face from in front of the fire hose, and escape MIT for a night, this is where you'll find me. As MIT students, we sometimes find it hard to break away from our little corner of Cambridge. Luckily for us, The Haven is only an orange line ride

INTERVIEW

From MIT to Ice Rink

The Tech chats with Ice Theatre of New York cast member Jessica Huot '06

By Grace Young

ARTS EDITOR

The Tech: When did you start ice dancing, and how did you keep up with it at MIT?

Jessica Huot: I started taking "learn to skate" group classes when I was six, and transitioned into private lessons when my parents realized I was serious about learning to figure skate. Ballet was another interest of mine as a child, and at around the age of thirteen I realized that ice dancing was a great combination of skating and dancing and I started taking lessons in ice dancing. At fourteen I moved to Lake Placid, NY to train with my first ice dance partner, and at fifteen I moved to Newark, DE to train with the ice dance partner I went on to compete with for six years. We skated about 25 hours a week, working with a world-class coach in one of the top training camps in the world.

I was accepted to MIT my senior year of high school, but deferred one year, and during that year my ice dance partner applied and was also accepted to MIT. We decided to start full-time studies at MIT and continue to compete for as long as we could keep up with both. We were able to arrange our classes so that we could skate about three hours a

day on weekday mornings, and would leave campus for three or four international competitions throughout the skating season. Wakeup was at 5:30 a.m., and we had to drive to Babson College to skate and work with our coach. It was sometimes a struggle to stay awake in the large lecture halls! We maintained this schedule for freshman and sophomore year, and won the Finnish Nationals in ice dancing three times, and competed at the European and World Figure Skating Championships three times during our competitive careers.

TT: Tell us more about your transition from MIT student to professional ice dancer. What thoughts did you have at the time?

JH: When we retired from competitive ice dancing, I never really considered a career as a professional ice dancer. Ice dancing isn't the most popular discipline of figure skating with the general public, and without a partner I assumed it would be difficult to get cast in shows because ice dancers always skate as a couple. I changed majors from Course 7 to 9 and moved to NYC right after graduating to work for a consulting firm. Coaching skating was always a passion of mine and even though I worked 50 hours a week, I coached skating every winter at the outdoor rink at Bryant Park because I enjoyed teaching. I was introduced to the Ice Theatre of New York by an MIT alum I had met from NYC while she was back visiting skating friends at the MIT skating rink. She was one of the first people I contacted when I moved to NYC, and she put me in contact with ITNY. I convinced my ice dance partner to get back in shape and skate in shows for one season, but it was too difficult to rehearse with our work schedules. After working for four years, I auditioned and was accepted at NYU for their Master's program in piano performance. Piano was a childhood interest I had put on hold while pursuing competitive ice dancing and had always wanted to come back to when I got the chance. My graduate schedule allowed time for me to rehearse with the ITNY so I went back to performing with them in group numbers, and more recently with a new ice dance partner.

TT: What aspects of ice dancing do you enjoy most?

JH: I really enjoy just skating! Jumping and spinning were never my favorite things to do, but I love to stroke and glide across the ice and feel the momentum and the way my blades carve the ice on their edges. It's really fun to learn to move and dance to various styles of music, and it's a great challenge to do that while



DADIAL D CME

Jessica Huot '06 (left) and Elisa Angeli (right) perform in *Falling Leaves*, choreographed by Douglas Webster, for Ice Theatre of New York

on the ice, and make it look easy! In ice dancing it's enjoyable to work with a partner and develop a connection, to coordinate movements, and feed off of each other's energy.

TT: Is there such thing as a typical day for you? What would that be?

JH: After earning my Master's degree I was hired to direct the skating school at Sky Rink at Chelsea Piers, which is the only indoor

skating rink in NYC. We have "learn to skate" classes six days a week so I'm at the office in the rink a lot! I also teach private skating lessons on a daily basis and I teach private piano lessons at one music school in NJ and at some students' homes several days a week. When ITNY has performances, we usually spend several weeks leading up to the shows rehearsing and I can fit rehearsals in my morning schedule.

CONCERT REVIEW

Igniting the Steinway

Chinese pianist Yuja Wang's Boston debut

By Victoria Young

Yuja Wang, moving vigorously to music in a bright red dress and silver stilettos, was a ball of life in stark contrast against the still black Steinway; her rapidly movwing fingers pulling powerful strings of melodies from the grand piano. Her fervent movements threw her hair dancing and accented the notes she drew from an instrument that she had clearly mastered. In her musical interpretation, it was clear her Tweet quoting Mahler, "Tradition is tending the flame, it's not worshiping the ashes," was deeply embedded into her modern, energetic style.

At twenty-six, Yuja Wang is a Chinese classical pianist widely recognized for her charismatic stage presence, intense performances of chamber music, and incredible technique, having already performed with many of the world's most renowned orchestras and collaborated with celebrated conductors such as Gustavo Dudamel, Charles Dutoit, Zubin Mehta, and Manfred Honeck.

She opened the night with Prokofiev, Piano Sonata No. 3 in A Minor, a spirited piece that immediately demonstrated her technique as her fingers danced across the keys to weave the notes together effortlessly. Next, she moved into Chopin, beginning with the Piano Sonata No. 3 in B Minor, Opus 58. From the opening, Wang dramatically played with the rubato that she seems to own as part of her improvisatory technique, letting notes melt into each other in a jumble of intensity. What was most impressive was the sheer amount of passion she displayed with each note, seemingly breathing life into the music. In the final movement, notes tumbled and staggered into each other as

Wang played impressively executed runs up and down the keyboard, before letting the final chords resonate in the ornate performance chamber of Jordan Hall.

Briefly indulging in some jazz, Wang began Kapustin's Variations for Piano, Opus 41 with animation and enjoyment, her fingers dancing across the keys in this energetic piece. The conclusion of the piece featured many "strides", having the left hand move rapidly between bass notes and chords, culminating in a dramatic end that stretched from the twinkling high notes down to the final bass ending. The final piece on the program was Stravinsky's Three Movements from Petrushka, a story about a puppet that comes to life. The scenes filled with gypsies, dancing bears and masqueraders did not seem far-fetched, thanks to Wang's energy, and the animation and charisma with which she elicited notes from the Steinway.

Rising to thunderous applause after the last piece of the

Yuja Wang Boston Recital Debut

Presented by Celebrity Series of Boston

Friday, Oct. 18, 8 p.m.

NEC's Jordan Hall

night and relentless standing ovations, Wang graciously returned to the piano with an encore that featured *Tea for Two*, by Art Tatem, and a selection from *Carmen* by Bizet, transcribed by Horowitz. Her personality shined through in her passionate and masterful performance, which left the entire hall buzzing with energy.



IAN DOUGL

Pianist Yuja Wang performed her Boston recital debut at NEC's Jordan Hall on Oct. 18.

ARTS EVENTS 0CT. 25 – 0CT. 31

FRIDAY

(11:00 a.m. – 1:00 p.m.) Architecture/HTC Book Talk, Kristel Smentek, "Art and History in the Age of Enlightenment" — 10-401

(3:00 p.m. – 4:30 p.m.) Hack Lore: Cows, Cars, and Cannons Special Lecture — MIT Museum

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: Mimi Hoang, "Control" — Room 7-429

(7:00 p.m. – 8:30 p.m.) Film Screening: FAUST, a 1926 Silent Film by F. W. Murnau with Live Musical Accompaniment — 14W-111

(7:30 p.m. – 10:00 p.m.) Boston Ballet presents La Bayadère (Oct. 24 – Nov. 3) — Boston Opera House

(8:00 p.m. – 9:00 p.m.) Garden Jargon: Roadkill Buffet Improv Comedy Show — 6-120

(8:00 p.m. – 10:00 p.m.) Family Weekend Concert presents: Celebrating Master Composers — Kresge Auditorium

SATURDAY

(10:00 a.m. - 6:00 p.m.) MIT Press Loading Dock Book Sale — E38, 292 Main Street, Cambridge

(12:00 p.m. – 4:00 p.m.) Family Day at the MIT List Visual Arts Center — E-15, MIT List Visual Arts Center

SUNDAY

(10:00 a.m. - 6:00 p.m.) MIT Press Loading Dock Book Sale — E38, 292 Main Street, Cambridge

MONDAI

(12:30 a.m. – 2:00 p.m.) Architecture Lecture/BT Fiona Cousins, "Two Degrees: Climate Change and Our Built Environment" — Rm 7-429

TUESDAY

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: RCR Architects, "Recent Work" — 7-429

(8:00 p.m. – 10:30 p.m.) Halloween Contra Dance with live music — W20-491

WEDNESDAY

(6:00 p.m. – 7:30 p.m.) "How Our Brains Learn and Remember" with John Gabrieli, MIT Professor of Cognitive Neuroscience — MIT

(8:00 p.m. - 11:00 p.m.) Israeli Dancing — W20-491

THURSDAY

(12:00 p.m. – 12:30 p.m.) Organ Concert in the MIT Chapel — W15, MIT Chapel

(1:30 p.m. – 2:30 p.m.) Exploring the National Recording Preservation Plan — 14N-132

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: Greg Lynn, "Carbon Dating" — Room 7-429

Send your arts events to arts@tech.mit.edu.

12 THE TECH FRIDAY, OCTOBER 25, 2013

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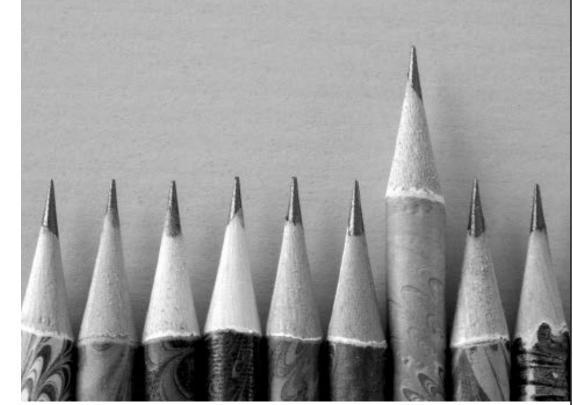
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FRIDAY, OCTOBER 25, 2013

Chancellor Grimson moves to fundraising

MIT searches for a new chancellor

Grimson, from Page 1

each new president - follows several others since Reif assumed the presidency in July 2012. In January 2013, Maria T. Zuber became Vice President for Research, succeeding Claude R. Canizares. In July 2013, then-Dean of Undergraduate Education Daniel E. Hastings PhD '80 stepped down from the position, and was succeeded by DUE Dennis Freeman PhD '86.

And in September, MIT's Vice President for Human Resources Alison Alden announced her plans to retire in Spring 2014, Vice President

for Resource Development Jeffrey L. Newton decided to retire after seven years in the position, and Reif announced that Provost Chris A. Kaiser PhD '87 will step down at the end of October after assuming the role in July 2012 when former provost Reif became president.

In the same email announcing Grimson's new role, Reif also wrote that Associate Provost Martin A. Schmidt PhD '88 will become Acting Provost, effective Nov. 1. Schmidt has served as Associate Provost since 2008, and will now serve as Acting Provost until a permanent provost is chosen.

Following opportunity is open to eligible Sophomore and/or Junior students in the School of Engineering and the School of Science

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The Goldwater Program provides scholarships of up to \$7500 per academic year. Sophomore scholarship recipients will be eligible for two years of scholarship support. funior scholarship recipients will be eligible for one year of scholarship support.

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Nominations must be from YOUR DEPARTMENT and are due at the School of Science or School of Engineering Dean's Office (as appropriate to your major) by

November 26, 2013

For further information: Contact your academic administrator; and/or the following:

http://www.act.org/goldwater/ or http://web.mit.edu/engineering/goldwater.html

School of Engineering contact: Victor Duque, x4-7108, vau3@mit.edu School of Science contact: Samuel Ross, x3-5951, samross@mit.edu

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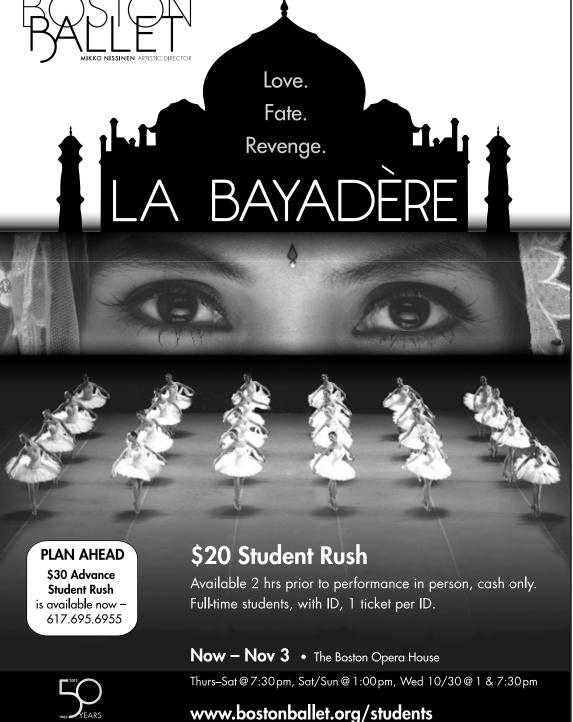
Austin, Course 8 Derek, Course 1 Chris, Course 16 Ian, Course 9 Anne. Course 17 Sarah, Course **2** Annia, Course 3 Joyce, Course **10** Leon, Course 18 Sara, Course 11 Iack. Course 19 Dohyun, Course f 4Vince, Course 12 Will, Course 5 Stan, Course 20 Deborah, Course **6** Anthony, Course **14** Stephen, 21/CMS Kali, Course 7 Maggie, Course **15** Keith, Course 22

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9-7 M-F, 12-6 Sa, 12-6 Su

Fisher to take reins of Physics department

Physics head, from Page 1

ate school," said Fisher. "I would love to see more courses like that: people who invented their field and can really teach an excellent course about it."

Fisher also notes that Biophysics

is an emerging topic in the field of Physics, and MIT will be continuing its initiative to further research on that front.

Before coming to MIT, Fisher earned his bachelor's degree in engineering physics from the University of California at Berkeley, followed by a PhD in physics from the California Institute of Technology in 1988. From 1989 to 1994, he was a faculty member at Johns Hopkins University. In addition, Fisher spent twelve years working at CERN on the Alpha Magnetic Spectrometer that is now on the International

Space Station. Fisher is a Fellow of the American Physical Society and head of the Particle and Nuclear **Experimental Physics Division here** at MIT. His research focuses on the detection of dark matter, which he plans to continue while serving as department head.

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MIT School of Science

Marc A. Kastner, Dean





From Theory to Practice

Wednesday, October 30, 2013

Tom Leighton

CEO & Co-Founder of Akamai Technologies Professor of Applied Mathematics at MIT

Free and Open to the Public

4:00 p.m. Reception Stata Center, Lobby 32-123

4:30 p.m. Lecture and Q&A Stata Center, Room 32-123

Solution to Sudoku

from page 6

2	7	6	5	9	3	4	8	1
1	4	3	2	8	6	9	7	5
8	9	5	1	4	7	3	6	2
5	6	4	8	2	1	7	9	3
7	8		3	5	9	6	1	4
3	1	9	6	7	4	5	2	8
9	3	7	4	1	2	8	5	6
6	5	1	7	3		2	4	9
4	2	8	9	6	5	1	3	7

Solution to Sudoku II

from page 6

3	6	5	4	8	2	9	1	7
1	9	2	6	3	7	4	8	5
4	7	8	9	5	1	2	3	6
5								
9	4	7	5	6	3	8	2	1
2	3	6	8	1	9	7	5	4
7								
6	1	4	3	9	8	5	7	2
8	5	9	2	7	6	1	4	3

Solution to Techdoku

from page 6

6	2	3	1	<u>5</u>	4
3	5	6	4	2	1
1	3	4	2	6	5
5	1	2	6	4	3
4	6	1		3	2
2	4	5	3	1	6

Solution to Techdoku II

from page 6

<u> 6</u>	3	5	4	2	1
4	1	3	2	6	5
3	6	2	1	5	4
5	2	4	3	1	6
1	4	6	5	3	2
2	5	1	6	4	3

Solution to Crossword

from page 6

II	R	E	М	S			R	0	D	S		0	L	ם	S
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I	F	Α	C	I	A	L	Р	Ε	Ε	L		T	Α	T	Α
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I	S	C	Α	R	S		G	U	T		W	_	S	P	S
I	C	Α	T	S		K	A	R	A	T	E	C	H	0	P
I	0	N	E		٧	L	N	T	N	Ε	R		Ε	R	Α
I	L	0	Α	D	Е	D	D	Ī	C	Ε		М	E	Е	T
II	D	Ε	М	U	R		Е	٧	E				N	D	S
I				S	Z	Α	R	Ε		0	0	0			
I	S	Υ	S	T	E	М				R			М		N
I	0	Α	Н	U		Ք	ı	Z	Z	Α	S	ш	_	C	Ε
II	С	L		Р		Е	T	0	O	L		_	Κ		Α
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FRIDAY, OCTOBER 25, 2013 THE TECH 15

Koch-linked group admits spending violations

Center to Protect Patient Rights fails to disclose over \$15 million in contributions

By Nicholas Confessore

A secretive nonprofit group with ties to billionaire conservative businessmen Charles and David Koch admitted to improperly failing to disclose more than \$15 million in contributions it funneled into state referendum battles in California, state officials there announced Thursday.

The group, the Arizona-based Center to Protect Patient Rights, is one of the largest political nonprofits in the country, serving as a conduit for tens of millions of dollars in political spending, much of it raised by the Kochs and their political operation and spent by other nonprofits active in the 2010 and 2012 elections.

The settlement, announced by Attorney General Kamala D. Harris of California and the Fair Political Practices Commission, which enforces California's campaign finance laws, includes one of the largest penalties ever assessed on a political group

for failing to disclose donations. The center and another Arizona group involved in the transactions. Americans for Responsible Leadership, will pay a \$1 million fine, while two California groups must turn over \$15 million in contributions they

Together, the groups are part of an intricate, interlocking network of political nonprofits that have taken on a prominent role in state and national politics in recent years, bolstered by legal and regulatory shifts, including the Supreme Court's Citizens United decision in 2010.

Records and documents uncovered during the California investigation provide a rare glimpse into how such groups closely coordinate transfers of money that mask the sources of the contributions and skirt state and federal disclosure rules.

'This case highlights the nationwide scourge of dark money nonprofit networks hiding the identities of their contributors," said Ann Ravel, the commission's chairwoman, in

Last year, as California voters faced two major ballot initiatives one, Proposition 30, which would raise taxes on the wealthy, and another, Proposition 32, which would prohibit unions from using automatic payroll deductions to raise money for political campaigns — a Republican consultant, Anthony Russo, began raising money in connection with the initiatives.

Some of the money went into political action committees in California, which are required to disclose their contributors. But roughly \$29 million came from a group of 150 California donors who wished their contributions to remain secret, among them billionaire investor Charles R. Schwab and Gene Haas, a prominent businessman and philanthropist. Those contributions were directed to Americans for Job Security, a Virginia-based conservative group that is not required to disclose donors, to spend on issue

In September 2012, with the election drawing near, Americans for Job Security concluded that California law might require disclosure of some of those contributions and began transferring a total of \$24.6 million to the Center to Protect Patient Rights, which was founded by Sean Noble, a Republican operative. Noble has worked closely with Koch-founded political groups and been a featured speaker at the brothers' biannual donor conferences; he also worked closely with Russo to help draft the strategy in California.

A donor working with Russo called and emailed Charles Koch several times in early October, according to an email obtained by investigators, seeking a contribution of "several million" for the effort and praising Noble.

'Sean Noble from your group has been immensely helpful in our efforts," the donor wrote. "I look forward to seeing you on a golf course probably after the election."

The center is not formally controlled by the Kochs, and Robert A. Tappan, a Koch spokesman, said neither brother ultimately contributed to the California effort.

'We did not support, either directly or indirectly, this ballot initiative, which would have restricted public and private sector employees' rights to contribute to candidates." Tappan said.

California requires that the underlying sources of money behind significant political spending be disclosed. To skirt this regulation, when the Virginia-based group gave \$25 million to the Center to Protect Patient Rights, it did not specifically earmark any of those funds for the California referendums. But the group made clear that it hoped the center would financially support the efforts in California to block the income tax increase and blunt unions' political power.



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Wellesley tops MIT, 4-1 | Babson edges out MIT

Field hockey team loses to NEWMAC rival

By Mindy Brauer

In a battle of undefeated NEWMAC rivals, No. 13 Wellesley College tallied three secondhalf goals en route to a 4-1 victory over No. 19 MIT in field hockey action on Tuesday afternoon. Michelle H. Teplensky '14 posted the lone marker for the Engineers as their ledger moved to 12-3 overall and 5-1 in conference

The first half was a defensive battle as the majority of the action occurred in the midfield. Both squads made several deep runs into their offensive zones which resulted in a total of two shots and two penalty corners. The Blue ended the stalemate with 2:28 left in the frame when a pass from the near post was knocked in at the far post.

Wellesley controlled play in the second stanza as it generated four penalty corners and eight shots, five of which were on goal,

before increasing its lead to 2-0 in the 46th minute. The Blue pressed on with a penalty corner that was matched by MIT only to see Erin B. Kenney's '14 shot turned away.

Wellesley was awarded a penalty corner on its next trip downfield that eventually resulted in its third goal in the 51st minute. The hosts continued to attack, recording their final goal six minutes later. The Engineers denied the Blue the shutout when Teplensky capitalized on a Wellesley turnover in its defensive zone for the unassisted marker with 6:57 left to play.

In net, Evie S. Kyritsis '16 totaled five saves in 63 minutes while classmate Paige V. Kennedy '16 made four stops to close out the game. Laila Shehata '16 bolstered MIT's back line with a defensive save.

Next up for the Engineers will be another nationally-ranked opponent in NEWMAC foe Mount Holyoke College as they will host the No. 18 Lyons on Saturday, Oct. 26.

Women's volleyball falls in close game

By Mindy Brauer

In a back-and-forth affair, host Babson College emerged with a 20-25, 18-25, 21-25, 25-22, 15-10 victory over MIT in a NEWMAC women's volleyball match on Tuesday night. Megan E. Gebhard '17 generated a match-high 17 kills to go along with 10 digs and two aces for the Engineers (18-8, 5-3 NEWMAC).

Kristine A. Bunker '14 posted 13 kills, a .571 hitting performance, and four blocks as classmate Tatiana Berger '14 recorded 12 kills. Nicole C. Gagnier '15 tallied 46 assists and 12 digs as Tori L. Wuthrich '17 amassed 19 digs. Jennifer A. Glerum '17 and Sharon S. Hao '14 rounded out MIT's defense with 11 and five digs, respectively.

A pair of blocks by Rachel A. Hunt '14 and Bunker helped power the Engineers to an 8-1 lead in the first set which turned into a 17-8 advantage. Babson narrowed the gap to four on four occasions, the last time at 24-20. Hopes of generating a late rally were thwarted courtesy of Gebhard's kill on the ensuing serve.

The second set was closely played as it featured 10 ties and four lead changes. With the score knotted at 14, the Beavers rattled off five unanswered points en route to an 11-4 run that clinched the set.

The third set was another tight af-

fair that saw nine ties and three lead changes before Babson went up 18-14. MIT slowly battled back as kills from Berger and Gebhard evened the frame at 21 and resulted in a timeout by the Beavers. Following the break, the Engineers capitalized on three hitting errors and an ace by Gebhard to complete the comeback.

MIT carried the momentum into the fourth set as they raced out to a 7-2 lead. Babson responded with a 20-8 run that created a 22-15 advantage. The Engineers replied by scoring seven out of the next eight points to come within one (23-22) but this was as close as it would get as a kill and ace pushed the match to the decisive fifth set.

A trio of errors along with a Gebhard kill gave MIT a 4-2 edge in the final frame but an error and ace tied the set. Strikes by Bunker and Berger gave the Engineers some breathing room and eventually saw them hold an 8-6 advantage at the changeover. Babson generated a 4-1 spurt to reclaim the lead but a kill from Jennifer L. Astrachan '15 knotted the score at 10. The Beavers then converted a kill and four errors to end the match.

Next up for MIT will be the Hall of Fame Tournament this weekend. The Engineers will square off with Middlebury College on Friday, Oct. 25 and will continue the action the following day against Williams College and Amherst

UPCOMING HOME EVENTS

Saturday, October 26

Sailing vs. Oberg Trophy Swimming and diving vs. Charlie Batterman Relays Women's soccer vs. Babson College Field hockey vs. Mount Holyoke College

Sunday, October 27

Sailing vs. Oberg Trophy

9 a.m., Charles River

1 p.m., Jack Barry field

9 a.m., Charles River

1 p.m., Zesiger Center pool

1 p.m., Steinbrenner stadium



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